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N^o XXVIII.

OF THE

DRAMATIC CENSOR;

OR,

MONTHLY EPITOME

OF

Taste, Fashion, and Manners.

COMPRIZING, in the form of a Journal, *A Complete History of the Stage*, under the several heads of *Strictures* on the Plays represented each night at both Theatres—*Remarks* on the merits of the Performers—*Observations* on the Scenery, Dresses, and Decorations—*Disquisitions* into the preservation or violation of *costume*, historic truth, and all other objects connected with Dramatic composition.

As likewise a *Monthly Retrospect* of the FASHIONABLE WORLD, embracing all *fashionable* and *leading* topics, connected with TASTE, LITERATURE, and REFINEMENT. Dramatic and Literary Intelligence, Original Poetry, &c.

The whole forming a complete Epitome of the Times, and exhibiting a just transcript of the actual Drama of Human Life, as represented on the grand Stage of Human Action; on *liberal*, but *bold* and *independant* principles.

By T. DUTTON, A. M.

Author of The LITERARY CENSUS; PIZARRO, with NOTES; The APPARITION OF ZOROASTER: and Translator of NICOLAI's celebrated *Satirical Romance*, entitled SEBALDUS NOTHANKER.

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ADDRESS TO THE PUBLIC.

IN the present abject state of degeneracy, into which the national drama has unfortunately fallen, the propriety, and indeed necessity, of erecting a critical tribunal for the reformation of the Stage, will be disputed by no lover of legitimate drama, and unvitiated taste. The nature of the evil demands a remedy, which shall meet the complaint in its fullest extent. This the Proprietors of the *DRAMATIC CENSOR*, and *MONTHLY EPITOME of Taste, Fashion, and Manners*, flatter themselves, they have provided in the *Work* they now recommend, of which Two Volumes having already appeared with increasing reputation, the *Work* may be considered as permanently established. Having embarked in the arduous undertaking, not from motives of speculative emolument, but from a firm conviction of the utility of their plan, it is their fixed, irrevocable determination scrupulously to adhere to the principles on which they originally set out. These are, strict impartiality, and undeviating critical integrity. They will neither sacrifice to personal friendship, nor to pique. Truth is, and shall remain, the sole object of their views. They will speak with freedom, alike when the duties of their office call for censure, or for praise. And, though they ever must feel reluctant when compelled to wound; they will perform this part of their censorial function with the conscientious feelings of a humane surgeon, who probes a sore, not for the purpose of inflicting pain, but as the necessary preliminary of a cure. If any individual should at any time conceive himself aggrieved, The *DRAMATIC CENSOR* shall always be open to him for redress. Remonstrances drawn up with temper, and duly accredited with the writer's name, shall ever meet with proper attention; and even insertion, if the circumstances of the case should so require. And on no occasion, when it shall be proved, that we have erred in our judgment; will the Editor, on his part, be backward to acknowledge himself in the wrong.

As it is a leading feature in our plan to emancipate the Stage from the trammels of venality, The *DRAMATIC CENSOR* will not fail to impose a salutary restraint upon the wantonness and tyranny of the *News-papers*. In this view a free exposure will be made of the *incapacity* and *profligacy* of our diurnal prints. We shall with pleasure step forward as the advocate and champion of every performer, whose character and merits shall be unjustly attacked by these *masqued assassins*. In us they will meet with *bold and determined* adversaries. We know their *power*, and their *malice*—the former we despise; and shall not neglect to thwart the latter.

To give the greater earnest of impartial conduct, and that the Public may have a stricter tie upon our integrity, the Editor of The *DRAMATIC CENSOR* disdains to shroud either his weakness or his violence, under the safeguard of *anonymous* publication. He has boldly avowed his name, and trusts for his defence to the seven-fold shield of conscious integrity and inward approval. This procedure, he is well aware, is contrary to the established *etiquette* of writers engaged in the critical department of literature; but whenever *custom* militates with *principle*, he never can prevail upon himself to make a sacrifice of rectitude to *routine* and form.

For the same reasons, which induce the Editor to avow himself, it is expected that all remonstrances or communications of a *personal* nature, sent by correspondents for insertion, should be certified with the writer's name. On no other terms can their favours (articles of general intelligence are here excepted) be admitted into this work, as it is the determination of the Proprietors of The *DRAMATIC CENSOR* not to imitate the example of co-temporary periodical publications, by imposing on the reader a series of vamped-up compilations, and *manufactured* letters, *written by themselves*, as genuine and original correspondence.

✍ The *First* and *Second* Volumes of the *DRAMATIC CENSOR* being now completed, the *Work* may be had, either in separate Numbers, or in Boards, price Seven Shillings each Volume, by applying to the Publishers, J. ROACH, Russell-Court, Drury-Lane; and C. CHAPPLE, 66, Pall Mall.

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